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## Franz Joseph Haydn and the Development of the Sonata and the Symphony

By JAMES FRANCIS COOKE

The following is the fifteenth chapter from "The Young Poet's Standard History of Music" and is one of forty chapters dealing with the development of musical art from ancient Greece to the present day. The chapters are published in a series of small booklets, each dealing with a particular subject, and are available to students who wish to obtain the main facts presented in a readable and interesting manner. No previous experience in teaching musical history is required upon the part of the teacher, and the following may be used by students of all levels.

To understand the Sonata thoroughly, one must take up the study of musical form. A modern Sonata is a musical composition to which there are usually two or more distinct parts. It is the follower of the "suite," or "orders," of earlier composers, which were collections of pieces, usually dances. Sonatas differ so much that it is impossible to give a definition which will cover all kinds. However, we will give a rough idea of a Sonata in three movements or parts.



HAYDN'S BIRTHPLACE.

The first movement is generally quite quick and is marked "allegro," "allegretto," etc. The second movement is usually slower and is like a simple song with an accompaniment. It is often marked "andante," "adulanto," "largo," etc. The last movement is usually very quick and is marked "allegro," "vivace," or "presto." These movements are really separate pieces which sound well when played one after the other. In the first movement there is sometimes an introduction of a few measures, which is followed by two melodies, played one after the other, or sometimes separated by a few measures known as an "episode." These melodies are called the first and second themes, or principal themes, which are repeated at the end of the movement at the beginning. Later other movements were added to the Sonata. The Sonata is admired because of the great musical skill required to make the melodies blend, and because a well-made Sonata gives the feeling of beauty and completeness.

The first printed Sonata is said to have been written by Johann Kuhnau (died 1722). Kuhnau wrote many great composers Johann Sebastian Bach, and especially, Carl Philipp Emanuel Bach, did much to develop the Sonata. This classical form, however, did not reach its height until it had been treated by Haydn, Mozart and Beethoven. The first of these, Joseph Haydn, was born in Rohrau, Austria in 1732. His father was a wheelwright. At the age of six he was discovered early by J. M. Frank. At eight he joined the family choir at St. Stephen's Cathedral in Vienna, where he stayed for over nine years studying and singing. Here he obtained free support and free instruction in singing. At the age of seventeen he was dismissed from the choir and had it not been for friends he might have starved. He practiced on the

clavichord, the violin and at musical composition, his model for sonata writing being the works of C. P. E. Bach. During the next six years he wrote his first mass, a comic opera (music since lost), and his first quartet for four string instruments. For a time he studied under the famous teacher Porpora, serving as his valet in payment. Haydn had a few pupils, and played now and then for pay, and in this way he obtained money to purchase theoretical books. These he studied thoroughly and worked with unending pains to improve himself. His ability soon became known, and he secured wealthy patrons who provided him with means to continue his work. One of these, Count Morzin of Bohemia, had a fine orchestra, and while conducting this in 1759 Haydn wrote his first symphony. A symphony is a work for orchestra constructed along lines similar to that of the sonata—which is usually for the piano duets, trios, quartets, quintets, etc., in which two or more players of orchestral instruments take part, are usually written in the sonata form.

Two years later Haydn became assistant choirmaster at the court of Prince Paul Esterhazy in Hungary. In 1766, after Prince Michael Esterhazy had succeeded his brother, Haydn was made conductor of one of the finest private orchestras in the world. His surroundings were of the most inspiring kind, notwithstanding the fact that his position was that of a servant in the Prince's household. Haydn remained in the Esterhazy Palace for nearly forty years, and while there wrote many of his most important works.

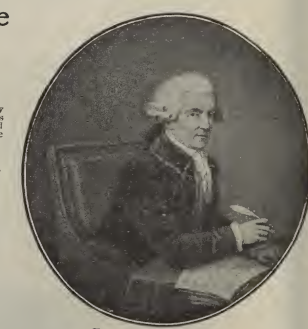
The Prince died in 1790, and Haydn went to London to conduct some concerts. There he was received with enormous enthusiasm, and Oxford University conferred upon him the degree of Musical Doctor. He returned to Vienna, but went back to London in 1794, meeting with even greater success. While there he heard the oratorio music



HAYDN CROSSING THE ENGLISH CHANNEL.

(During a terrific tempest while on this voyage, it is said that Haydn received the inspiration for "The Creation.")

of Handel, and later he wrote his famous oratorios *The Creation* and *The Seasons*. When the French army entered Vienna in 1809 Haydn is said to have died of excitement and old age during a bombardment of the Austrian capital. He is buried in Vienna. His instrumental works number nearly 700, including 125 symphonies, 50 sonatas and pieces for piano. His vocal works include his oratorios,



FRANZ JOSEPH HAYDN.

13 operas, 14 masses (Haydn was a devout Catholic), 30 motets, including the famous "Seven Last Words From the Cross," which is frequently given to this day.

Haydn's music is considered bright and happy, and his disposition was charming and of a not-withstanding the fact that forty years of his life were spent with an irritable, disagreeable, troublesome wife of low birth. Musicians in Haydn's time thought so much of him that they called him "Papa" Haydn.

### TEN TEST QUESTIONS.

1. Give a description of a sonata.
2. Who wrote the first sonata ever published?
3. Who was the first of the three great masters to bring the sonata to its highest form?
4. In what famous church did Haydn sing as a boy?
5. Who did Haydn write his first symphony?
6. What was Haydn's famous patron?
7. Tell something of Haydn's visit to England.
8. Tell something of Haydn's death.
9. What did the musicians of Haydn's time call him?
10. Tell something of Haydn's works.



## THE STORY OF PEPITO ARRIOLA

TOLD BY HIMSELF EXPRESSLY FOR "ETUDE" READERS

(PEPITO'S NOTE.—Some years ago THE ETUDE printed three portraits and an account of the remarkable child pianist, Pepito Arriola, who was then astonishing the musical critics of Europe by his wonderful precocity. However one may feel about the advisability of exploiting a prodigy, it is nevertheless a fact that a very great number of the famous masters after making their debut at a very early age, have been musical geniuses. A careful investigation of the case of Pepito Arriola with a view to presenting to our readers some interesting biographical facts regarding the most astonishing case of precocity known in recent years, with the possible exception of Maria Sile, the child mathematician of Boston.

Pepito was born in Madrid on the 11th of November, 1891. A careful investigation of his ancestry reveals that no less than 15 of his forefathers and relatives have been pronounced musical. His father was a physician and his mother a musician. The child early showed musical training was given to him by his mother, and, as he tells in his own story, was along singularly rapid.

He is apparently a perfectly healthy, natural, modest child, with all the indications of the average boy of his years. He shows no special talent, for instance, over the ordinary and beautiful sweet and soft-toned piano given him by Kaiser from his mother's collection of Richard Strauss, Arthur Schnitzler, and other of the greatest European composers. In strong contrast to this, he plays with his eyes as they would be, and his favorite avocation is to go to school in the morning, and to play on his piano as he goes to school. He has strong nerves, perfect pitch and beautiful tone. His ideas upon musical interpretation are those of a real virtuoso and his catholicity and no fear of public performance. His ideas upon musical interpretation are those of a real virtuoso and his catholicity and no fear of public performance. His ideas upon musical interpretation are those of a real virtuoso and his catholicity and no fear of public performance.

This young representative is a true and many years' experience. In examining Pepito's playing he found him practically flawless in the execution of every musical style of any kind. He never seems to miss a note in the most complicated and difficult compositions found in the modern concert program. His playing indicates individuality and a deep appreciation of artistic beauty. Pepito speaks German, Spanish and French, but little English.

The following was secured expressly for THE ETUDE, and an effort has been made to preserve in English the same style of vocabulary and idioms used in German by Arriola.

### MY EARLIEST RECOLLECTIONS.

"So much that was of interest to me was continually occurring while I was a child that it all seems like a kind of haze to me. I cannot remember when I first commenced to play, my mother and father both wanted to reach out for the keyboard before I was out of her arms. I have also learned that when I was about two and one-half years of age, I could quite readily play after my mother, anything that the size of my hand would permit me to play.

I loved music so dearly, and it was such fun to run over the keyboard and make the pretty sounds, that the piano was really my first and best toy. I loved to hear my mother play, and continually begged her to play for me so that I could play the same pieces after her. I knew nothing of musical notation and played entirely by ear, which seemed to me the most natural way to play. At that time, word was sent to the King of Spain, that I showed talent, and he became interested in me, and I played before him.

### MY FRIENDSHIP WITH ARTHUR NIKSCH.

A short time afterward, Herr Arthur Niksch, conductor of the Gewandhaus Orchestra at Leipzig, and at one time conductor of the Boston Symphony Orchestra in America, came to Madrid to conduct the Philharmonic Orchestra for a special concert. Some one told him about my playing and I was permitted to play for him. He became so interested that he insisted upon my being taken to Leipzig for further study. I was then four years of age, and although musical advantages in Spain are continually increasing, my mother thought it best at the time that she should follow the great musician's advice and that I should be taken to the German city.

I want to say that in my earliest work, my mother made no effort to push me or urge me to go ahead. I loved to play for the sake of playing, and needed no coaxing to spend time at the keyboard. In my very early years I was permitted to play in public very little, although there were constant demands made to engage me. I was looked upon as a kind of curiosity and my mother wanted me to study in the regular way with good masters, and also to acquire more strength before I played in public very much. I did, however, play at the great Albert Hall, in London. The big building holds 8,000 people, but that was so long ago that I have almost forgotten all about it, except that they all seemed pleased to see a little boy of four playing in so very big a place. I also played for royal personages, including the Kaiser of Germany, who was very good to me and gave me a beautiful pin. I like the Kaiser very much. He seems like a fine man.

### MY FIRST REGULAR INSTRUCTION.

My first teacher, aside from my mother, was a Herr Dreckerdörfer, of Leipzig. He was very kind to me and took the greatest pains, but the idea of learning the notes was very distasteful to me. I was terribly bored with the technical exercises he gave me,

but have since learned that one can save much time by practicing scales and exercises. Although I do not like them, I practice them every day now, for a little while, so as to get my fingers in good working order.

In about six weeks I knew all that was expected of me in the way of scales in octaves, sixths, thirds, double thirds, etc., and my teacher commenced to turn his attention to studies and pieces. For the



PEPITO ARRIOLA.  
(Pepito has written a greeting to the younger readers of THE ETUDE upon the above portrait.)

first time I found musical notation interesting, for then I realized that it was not necessary for me to wait until some one else played a piece before I could begin to explore its beauties. I then was wonderful, those first days with the pieces. I was in new country and could hardly wait to master one at a time, so eager was I to reach the next one and see just what it was like.

Herr Dreckerdörfer gave me some studies by Dasek, Cramer, the Inventions of Bach, etc., but before long the fascination of playing beautiful pieces was so great that he found it hard to keep me away from them.

### EARLY REPERTORY.

So hungry was I to find new musical works that when I was eight and a half years old I could play

from memory such pieces as the B flat minor Scherzo, the A flat Major Polonaise, and most of the Valse and Etudes of Chopin. I also played the Sixth Rhapsody of Liszt and the C minor concerto of Beethoven.

In the meantime we moved to Berlin and this has been our home ever since, so you see I have seen far more of Germany than of my native country, Spain. In fact it seems more natural for me to speak German than Spanish. At the age of seven it was my good fortune to come under the instruction of Alberto Jonas, the Spanish virtuoso, who for many years was at the head of a large music school in America. I can never be grateful enough to him for he has taught me without remuneration and not even a father could be kinder to me. When I left Berlin for my present tour, tears came to my eyes, because I knew I was leaving my best friend. Most of my present repertory has been acquired under Jonas and he has been so, so exacting.

He also saw to it that my training was broad, and not confined to those composers whose works appeared most to me. The result is that I now appreciate the works of all the composers for the piano. Beethoven I found very absorbing. I learned the Appassionata Sonata in one week's time, and longed for more. My teacher, however, insisted upon my going slowly, and mastering all the little details.

I have also developed a great fondness for Bach, because I like to find how he winds his melodies in and out and makes such beautiful things of them. I play a great deal of Bach, including the G minor organ Fugue, which Liszt played the devil with in arranging it for the piano. Goodness knows, it was difficult enough for the organ in its original form! I don't see why Liszt wanted to make it more difficult.

Liszt is, of course, considered a great master for the piano, and I play his works with great delight, especially the "Campanella," with its beautiful bell effect, but I cannot look upon Liszt as a pianistic composer in the same way that one thinks of Chopin as a pianistic composer. The piano was Chopin's natural tongue. Liszt's tongue, like that of Beethoven, was the orchestra. He knew no difficulties, according to the manner in which he wrote his works. Consequently one must think of the orchestra in playing Liszt's works, while the works of Chopin suggest only the piano.

### MY DAILY PRACTICE.

During most of my life my practice has never exceeded two hours a day. In this country, while on tour, I never practice more than one and one-half hours. This is not necessary because of the concert themselves, which keep up my technical work. I never worry about my fingers. If I can think the pieces right, my fingers will always play the notes. My mother insists upon my being out in the open air all the time. I am not studying and practicing, and I am out the better part of the day.

At my practice periods, I devote at least fifteen or twenty minutes to technical exercises, and strive to play all the scales, in the different forms, in all the keys, once each day. I then play some of my concert numbers, continually trying to note if there is any place that requires attention. If there is, I at once spend a little time trying to improve the passage.

It is very largely a matter of thinking the musical thought right, and then saying it in the right way. If you think it right, and your aim at the keyboard is good, you are not likely to hit the wrong notes, even in skips such as one finds in the Rubinstein Valse in E flat. I do not ever remember of hitting the upper note wrong. It all seems so easy to me that I am sure that if other children in America would look upon their practice as I do, they would be able to find their way to the next one and see just what it was like.

Herr Dreckerdörfer gave me some studies by Dasek, Cramer, the Inventions of Bach, etc., but before long the fascination of playing beautiful pieces was so great that he found it hard to keep me away from them.

### GENERAL EDUCATION.

I have said that we play as we think. The mind must be continually improved or the fingers will grow dull. In order to see the beauties in music we must see the beauties in other studies. I have a private teacher who comes to me in Berlin and







prior to anything he composed in his more mature years.

#### CHOPIN, LISZT, TSCHAIKOWSKY.

"A child not yet eight years old, who, in the opinion of the connoisseurs of the art, promises to replace Mozart!"—in these words a Polish writer referred to Chopin after hearing him play the piano. At the age of nine Chopin appeared at a public concert. How far his musical talent was ahead of his general development at this time is shown by what he said to his mother, who asked him when he came back: "Well, Fred, what did the public like best?" "Oh, mamma," he answered, "everybody was looking at my collar!"

Liszt got his first lesson on the piano when he was six years old. He too to music as a duck does to water, becoming soon so absorbed in it that he avoided his playmates and their games. He remembered everything without effort. He wrote music before he had learned to write words, and there was coherence in the notes he jotted down. Falling seriously ill, he was reported to be dead, and the village carpenter actually began to get his coffin ready, but he soon recovered, and his skill was now more wonderful than before his illness.

He could transcribe a piece into any key he chose, and his cleverness in improvising was most remarkable. When, as a boy of nine, he gave a concert in Pressburg, it was this gift of improvising, in particular, that impressed his audience to such a degree that six Hungarian noblemen made up a purse to enable him to pursue his studies. He was so delighted with the boy's achievements that, after giving him a dozen lessons, he awarded him compensation therefor.

Tschikowsky got his first musical impressions through a mechanical orchestra which played a considerable number of pieces. When he reached his fifth year he played these pieces on the piano, to which he was so ardently addicted that he had to be taken from it forcibly. If he was alone, he was apt to drum the rhythms with his fingers. One day he did this on a window pane so violently that it broke. At the age of ten he began to compose; that is, to improvise things of his own on the piano.

#### LOMBROSO'S MISTAKE.

The late Professor Cesare Lombroso, in his book on "The Man of Genius," takes the stand that precocity is likely to be morbid. The proverb, "A man who has genius at five is mad at fifteen," he says, often verified in asylums. "The children of the insane are often precocious," he adds.

That may be; but when we read the biographies of the great masters who were infant prodigies we find that while some of them were eccentric, and what we call "cranky," they were not really "cracked." To be sure, some great composers—Schumann, Smetana, Donizetti, Hugo Wolf, MacDowell—died insane; but the malady in most or all of these cases can be traced to causes not connected with any special ability shown in childhood.

Nor can we endorse the current notion that most prodigies die young. Winterburn collected facts which indicate that, on the average, men who were precocious live somewhat longer than ordinary mortals.

It is true that some of the greatest musical geniuses—among them Mozart, Schubert, Bellini, Chopin, Bizet, Weber, MacDowell—died young; but I could show in each of these cases that death was caused by consumption, typhoid fever, overwork, or other causes not connected with early conditions of the brain or special manifestations of talent.

If we must, therefore, reject the notions that prodigies are allied to the insane and are likely to die young, it is undeniable, on the other hand, that most of them soon disappear from the ranks. As Kohlstedt has remarked: "The number of great masters is very small in comparison with the great mass of musically gifted children; we admire every youth and who later fulfill none of their promises. Musically, musical talent manifests itself in children at the tenderest ages; but there comes a time when boys from fifteen to twenty, with girls from fourteen to seventeen when this musical talent carries a crisis, is weakened, or goes to sleep forever; only those who are able to pass this Rubicon become great artists; their number is very limited."

#### VARIOUS KINDS OF GIFTS.

Fortunately, one can be a musical wonder child, or adult, in more ways than one. Those who fall short in one way may excel in another. Some acquire piano technique almost as instinctively as a newly hatched chick runs and scratches and picks up food. Others, to whom technique comes much more slowly and laboriously, play instinctively with expression, which is infinitely more important. Thus, the gift of music is not a simple thing, but a highly complex. Some persons are absolutely devoid of it. They are tone-deaf, as others are color-blind, or unable to tell the difference between a red dress and a black one. Between this and a Schubert there are endless degrees and varieties, usually quite independent of other mental faculties. Blind Tom, though an idiot, could reproduce on the piano any piece he had heard once. I wonder if he could have reproduced the nuances of expression with which Paderewski plays a Chopin Nocturne, as a phonograph does. I heard Blind Tom but once, and did not think of noting that point.

I have been told that one of our best American composers, Mr. Chadwick, cannot improvise. I know that Edward MacDowell could not transpose, at the piano, so many minor musicians can, and that, like many other great musicians, he lacked the gift of absolute pitch. I once made an inter-turn with Moritz Rosenthal. Asking him to turn his back on the piano, I struck the most unusual chords, and he promptly told me the compound tones. Then I hit the keys at random with my fist and still he told me the ingredients of this ultra-Dehussian cacophony!

This was as marvelous in its way as Hans von Bülow's reading a manuscript concerto away from the piano a few times and then playing it without looking at it again.

Our Stephen Foster easily created a number of immortal melodies, true folk songs; but in harmony he was a child, and he could not have written a symphony to save his life. Debussy, on the other hand, creates charmingly original harmonies and progressions, but his melodic gift is so weak that he tries to hide his defect by crying out sour grapes—"Who wants melody in modern music anyhow?"

It is fortunate that the gift of music is so many-sided; it gives all of us a chance to excel in some direction which best suits our own gifts. To become a good and useful singer, player, teacher, or even an infant prodigy, possessing the gift of music in an abnormal degree. To cite Rubinstein again: "Talent, even genius, will not go far without application. Without talent, but gifted it is that genius slowly fades away, while the worker, in time, makes his work known."

There is a place for all workers. To be sure, not all can be generals; there is need also of colonels, captains, lieutenants, sergeants, corporals, and private may enjoy life as much as a general—or a crown." If you ever feel dissatisfied with your lot, read the chapter "Are Great Artists Happy?" in my book "Success in Music and How it is Won" and you will find abundant cause for consolation.

#### PRAISE THREE NOTES AGAINST TWO. PRIZE CONTEST.

ALTHOUGH the problem of playing three notes against two is one of exceedingly great difficulty for many to learn it is also one that is troublesome to teach for the reason that unless it is approached in exactly the right manner, the solution is difficult to obtain. Consequently, The Etude offered a prize for the best solution, and invited its readers to participate. A very great number of answers were received indicating that awake to the vital problems of technique and interpretation. So excellent were the answers as a whole that it was only after much thorough consideration upon the part of the judges that an award could be made. In addition to the prize winning essay could be made, a few others for publication in THE ETUDE at our regular rates. At present, however, we are only in Mrs. Fannie M. Hughes, St. Louis, Mo.

The solutions will be published in the next issue of THE ETUDE. The contest is now closed, and no more contributions to this contest have been accepted will receive their manuscripts by mail.

#### SOME THINGS FOR YOUNG ACCOMPANISTS TO REMEMBER.

BY HENRY C. HAMILTON.

To be a good accompanist does not necessarily demand that one should be a brilliant solo player. It is more necessary to have a sensitive ear, a clear idea of time (both regular and irregular), the intuitive ability to anticipate the ideas of the soloist. The ear is necessary so as to determine how loud or soft to play, the idea of time so as to keep with the soloist on every occasion, and the intuition so as to anticipate and aid every varying shade of expression. To accompany a singer on a piano or on an organ are two very different things; but as the former is the better known instrument, a few remarks relating to a good piano accompaniment may be interesting.

Perhaps one of the things to strike the listener as decidedly unpleasant is the preponderance of the bass notes on two many occasions. There are times when the bass part of the piano should be heard very distinctly, but few things weary the ear more than continual rumbling of the lower notes. It should be well understood by all who play that the higher and lower part of the piano differ greatly as regards strength and sonority, and if one plays with both hands exactly alike the bass is more powerful than the treble. Special attention, therefore, must be given that the upper part is always the loudest, except, of course, when the melody happens to be in the left hand. In this case the rule should be reversed, care being always taken, however, that the bass never sounds so loud as to be coarse. Just how much power one should use in the loud parts, and the proper degree of delicacy in the softer passages of an accompaniment, is a matter of knowledge and taste. Some singers can bear a heavy accompaniment much better than others. It is impossible to lay down any definite rules here. A good understanding should exist, however, beforehand, as in too many cases the style of the singer and the style of accompanist are opposed to each other. At all times let the voice be heard, and if this is listened for the piano will not be played too prominently.

The importance of keeping exactly with the singer cannot be overestimated. In this might be considered a good sense of rhythm, combined with a correct intuition of what the singer is about to do next. To be able to play only in very strict time, while accompanying a singer, is not of the first importance to an accompanist. A song is rarely given in strict mechanical time; there is continually a little rise and fall; a little hastening or getting slower where the words seem to warrant it, and the player must be alert to take instantaneous notice of the changes, so as not to be behind or before the singer. Frequently the soloist will take a little more time on long notes and less time on the shorter notes than is actually written, although this practice is not good when carried to excess. The accompanist must, however, be able to adapt himself to the singer's interpretative ideas and try to carry out in his playing so that the vocal and instrumental parts will sound as one. During a long-sustained note of the voice the accompanist is often engaged in "filling in"—that is, voice resumes. It is important here that the player fast, there will be a blank pause after finishing what he waits for the singer to continue. It is equally out of place to play too slowly, as there is a likelihood of the singer breaking in before he is through.

Organists continually have piano accompaniments before them, and this necessitates a little arranging "on their part." What sounds well on the piano will the arranging consists of holding sustained chords, instead of striding notes repeatedly, as on the piano; the and a more smooth and flowing style of playing generally. Rapid reiteration of the same note or chord does not sound well on the organ, and all kinds of "kicks" are suitable only to the piano.

The first and most indispensable quality of any artist is to feel respect for great men, and to bow to, and not to endeavor to recognize their meritorious flame in order that his own feeble rushlight may burn a little brighter.—Mendelssohn.

## The Etude Gallery of Musical Celebrities



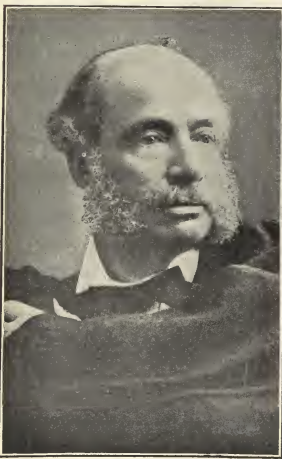
Alexander von Flitz



Anton Gregovitch Rubinstein



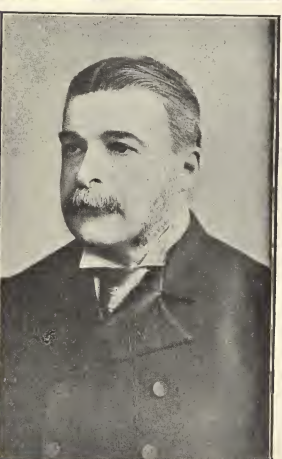
Josef Hofmann



Henri Vieuxtemps



Elizabetha Nina Mary Lehmann



Sir Arthur Seymour Sullivan



## WHAT IS EXPRESSION IN MUSIC?

By LOUIS C. ELSON

[Dorron's Note:—"What a proper noun when they suggest a term as 'He plays with expression'." As a rule they have no definite idea whatever, what the term expression really denotes. The musical signs only convey a few indications of the main changes in time and dynamics. Mr. Louis C. Elson, whose musical experience has been enriched by his long and successful teaching in the leading American music school (The New England Conservatory of Music) in addition to his important work as a critic, has written a book on the subject of expression in music, which is now published. We are pleased to announce in this connection that we have arranged with Mr. Elson for the publication of another book on the subject of expression in music, which we are of such a nature that we may confidently invite our readers to look forward to them with great pleasure and profit.]

IN ancient days expression in music was almost always synonymous with loudness. "Play skillfully with a loud noise" was a Scriptural injunction, which was almost always carefully observed. And this ancient music of the Psalmist was always accompanied with a great degree of gesture and pantomime, which was at that time called "dancing." In this style of expression were given the Song of Miriam and Moses, the Song of Deborah and Barak, the Psalms of David, the Lamentations of Jeremiah and the Prophecies of Isaiah.

EXPRESSION AS THE GREEKS UNDERSTOOD IT

In ancient Athens there were vocal teachers who taught both singing and elocution, and the famous old orations were probably chanted and came within the domain of vocal music. The *Phonarci*, or voice teachers, made much of one kind of song, which was called *Orthian* and was sung almost entirely in the highest register of the voice. Plutarch warned his pupils against the danger of bringing on hernia or convulsions by using this kind of song too much or too strenuously.

The giving of definite pictures in instrumental music was not unknown to the ancients, for it is related of Dorian, the Athenian wit, that once, after hearing a picture of a tempest, given upon the harp, he said that he had often heard a greater tempest in a pot of boiling water—the origin of "a tempest in a teapot."

When, however, we read the tributes paid to Music by the old Greek and Latin writers, we cannot but imagine that there must have been beauty in their songs as well as loudness. There are some considerations (too lengthy to rehearse in a magazine article) which lead the present writer to suppose that some of the ancient music resembled the Scottish folk-songs of the older type.

All these ancient musical compositions were probably unison works, presenting the tune only. Monophony was the music of the world for countless ages. Indeed, there are indications that more than 200,000 years ago paleolithic man enjoyed a primitive monophony. In the Middle Ages, however, polyphony, the adding of melody to melody, began. Whether the expression was much improved by this may be doubted. The yoking of two melodies together, whether they sounded well thus or not, was scarcely a great step in advance.

It is of course unnecessary to speak here of the empty fifths in constant succession, or the fourths similarly treated, with which the science of composition began, not long before the year 1000, for with these the reader is probably familiar, but it may be stated that the outcome in the old contrapuntal school was often to have the tenor sing a well-known folk-melody in very long and sustained notes, and as loud as he could, while the other voices wretched counterpoint around it.

To finish our catalogue of the three styles in which all mortal music may be classed, let us at once state that the monophonic (unison) music, and the polyphonic (plural-voiced) music, was originally followed by the homophonic (united-voice) music which is the chief expression of our art to-day. This is "Harmony," and few have any idea of how young this branch of our music is.

Were there not chords in the old contrapuntal music? Certainly, but these chords were arrived

at in a different way from that attained by the study of harmony. The chords ensued by different melodies progressing together. The music, in other words, was horizontal, like the strands of a rope, while now it is chiefly vertical, like the pillars of a bridge, the chords supporting a single prominent melody. As a consequence, in the old Latin treatises on Counterpoint, there was a chapter or two tacked on at the end, which treated of chords which sometimes ensued by the combination of different melodies.

It was only in 1722 that Rameau endeavored to treat chords as entities, and his treatise was so mistaken in its theories that it had no influence on Harmony. In 1791 a Frenchman named Catel brought forth the very first essay on Chords that had any practical teaching value. More than a decade after A. D. 1800 came the first real Harmony instruction book—that of Godfrey Weber.

EFFECT OF COUNTERPOINT AND HARMONY

Counterpoint had the minimum of expression, Haydn was frequently the maximum. As a consequence there was little of that emotional power which we desire in modern music, in the older contrapuntists. Josquin Des Pres has a glimmering of the modern idea, when he fits the 1500, introduced dissonances as a means of portraying emotion. Without changes of tempo and subtleties of shading it would be impossible to teach musical expression, and in 1450 De Muris wrote: "In Music there are three tempi"—quick, slow, and medium, while the marks of expression and tempo, which are the life-blood of expressive composition, only began with the Italian operas, after 1600.

Once the need of expression in music was planted it grew very fast. Tentative efforts at picturing definite things in instrumental music (above spoken words) as existing long before in Greece began to reappear. Herodotus, for instance, tells us to make a note of the spinet especially prominent in this direction. We must remember that this instrument could not shade, but gave a constant staccato, mezzo forte. As a consequence one element of instrumental expression, proper phrasing and fingering, was entirely lacking. The writer said: "Let the pupil strike the key with any finger he chooses, even with his nose, so long as he gets the right tone at the right time." The present writer has in his possession more than one "Harpischord Method" in which the scale is fingered—2-3-2-3-2-3-2-3 in the unaltered, 2-3-2-3-2-3-2-3 in the altered.

One fault of this music-piece-painting always has. It cannot be a detail of a painting, or sculpture, or literature. I have frequently seen this experiment before large audiences. Playing the music-piece by Rameau, I have told the public that it quaintly pictured something. At the end of the work the public remained mystified. Then I have given the title, "La Poule" ("The Hen"), and played it over again. At once ripples of laughter and the greatest clackings of the music. In painting it would be necessary to inform the spectator that the picture was that of a hen, before it could be appreciated.

## MAKING MUSICAL PICTURES

But picture-painting has become one of the chief points of expression in modern music. Beethoven

launched it in his "Pastoral Symphony" (Mendelssohn advanced it in his concert-overtures of the latter may illustrate very clearly the weakness of programme-music, as this pictorial music is called. Mendelssohn wrote a beautiful overture on Goethe's "Meeresstille und Glueckliche Fahrt." This pictures being becalmed at sea ("as idle as a painted ship upon a painted ocean") as an introduction, and then a prosperous voyage. It is gibberish translated, or mis-translated—"Calm Sea and Happy Voyage!" As a consequence a few of the most powerful and beautiful passages in the symphony are lost. The picture of a calm sea and a prosperous voyage is a picture of serene desolation for a very calm and smiling sea. A gentleman of considerable culture once sent me the opening notes of this as a parting wish before one of my European tours, but I do not think that he intended to wish me to suffer in a dead calm.

Surely, therefore, Rufus Choate was not far wrong when, on attending a certain concert, he said to his daughter, before the music began: "Now explain these numbers to me, *that I may not dilate with the wrong emotion!*" There have been many prominent instances of critics and of auditors, in modern music, dilating with the wrong emotion.

With the advent of modern music the signs of expression in music increased enormously. Yet these by themselves, no matter how numerous they are, do not constitute the actual expression of a work. Beethoven, who turned the tide from the spinet and harpsichord to the piano, used many signs of expression, yet he understood that these were little more than index-marks of the true feeling. Franz Kullak said that even with an exact observance of all expression-marks a soulful interpretation of a piece of music is not possible. Nothing more is done, the interpretation will usually prove stiff and void of expression. Ferdinand Riea, Beethoven's pupil, calls attention to the great master's frequent deviation from fixed expression-marks.

RUBINSTEIN'S DIFFERENT INTERPRETATIONS

My own experience with great artists of modern times has been very similar. I have heard Rubinstein, for example, play Beethoven's "Moonlight Sonata" four or five times, yet no two of the interpretations were alike. Sometimes the moon was full and sometimes a crescent. Rubinstein was the embodiment of what may be called true musical spontaneity. It was a great triumph in interpreting the poetry of what he played. Usually there was an amount of individualization in such work. The artist played as he felt at the time—and a great artist has the right to moods. Hubert Herkomer once said to me regarding Bulow's exactness of interpretation—"When a man plays like that, he is not the same, really. He ceases to be an artist and becomes a machine."

Rubinstein certainly never was such a manufacturer. Once, after he had been in a rather unpropitious mood, at one of his recitals, a lady ventured to sing the praises of the recital to him, in the green-room. "Great recital!" he exclaimed, "why, I could give another recital with the notes I left out!"

Chopin used to give a comical illustration of the comparative uselessness of marks of expression without a soul behind them. When he was not in a mood for playing, and his friends, particularly Mme. Dudevant (Georges Sand), forced him to the piano, he would play one of his *Nocturnes* or *Etudes* with absolute exactness, but with the soul left out. I have heard De Pachmann do just the same thing, but unfortunately the mass of the audience, particularly the "encore fiends," did not understand the subtle difference, and believed that they were receiving an important and beautiful addition to their programme—without expense.

**TEMPO RUBATO.**

This brings us to one of the most subtle points of much modern music—the *Tempo Rubato*. If the accounts of many auditors may be believed Beethoven himself used this in his piano performances. Yet the latter-day pianists associate it chiefly with Chopin and avoid it with Beethoven, an error, we believe.

What is "Tempo Rubato?" Not "stolen time," Paderewski believes, for often there is an increase, instead of a subtraction, by means of a *ritardando*. Liszt once impressed the idea of a rubato upon a pupil at one of his Sunday meetings at Weimar, as follows: A young pianist had played a Chopin Ballade that night, and Paderewski said:

**JOSEF HOFMANN.** Hofmann was born at Cracow, June 29, 1874. He is the son of a professor of the conservatory and of the opera at Warsaw. His mother was singer, so that if heredity counts for anything in the selection of a career, with great foresight he was brought in public at a charity concert before he was six years old. At the age of eight he appeared in the Warsaw Concerto in C minor in such a way as to attract the attention of the famous pianist, Paderewski, who was present, to declare that he was a boy such as the world had not seen since Chopin. After this he toured Europe as a prodigy, and had his greatest success. In 1889 he came to America, and appeared at so many concerts as to excite the curiosity of the world. The matter was taken up by the Society for Prevention of Cruelty to Children, and caused a great deal of public discussion. In consequence of this Hofmann retired for a time. The most of his time was spent in Berlin, where he remained for two years. Hofmann was a pupil of Rubinstein, and from him he was one of those intimate friends who have been the cause of so much trouble. In 1894 he again made his debut, in New York. In 1898 repeated his former success in London, and then he became a mature artist. He possesses a most remarkable technique, and is exceedingly accurate, being a skilled mechanic among other things. He has composed many pieces for the piano, a pleasant little "Humoreske" among

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**ANTON GREGOROVITCH RUBINSTEIN.**  
(Roo'-bin-stine).

Born at *Reichowenetz*, November 28, 1830. Rubinstein died at *Vienna*, November 20, 1894. His first music instructor was his mother, but a Moscovite piano teacher named *Villogg* gave him lessons. He made his first public appearance in *Moscow*, a year later he studied under the guidance of *Wolff* in *Paris*. He also made the acquaintance of Liszt, who took him through *Holland*, *England*, *Germany* and *Sweden* followed, and in 1845 he came to *Berlin* to study composition with *Frédéric Delius*. In 1846 he went to *Vienna*, and *Pressburg* as a teacher, and two years later returned to *Vienna*. He was the director of eight years' study, and at the end of this time Rubinstein came to his own. He appeared first in *Hamburg*, and then in *Vienna*, both as a pianist and as a composer, and his compositions were most enthusiastically received. Since 1858 Rubinstein travelled throughout *Europe*. In 1861 he came to *St. Petersburg*, where he founded the Imperial Conservatory. In 1867 he went abroad to tour *America*. In 1872 his compositions were performed in all the *European* cities. Of his larger works, the "Ocean Symphony" is perhaps best known. His "Melody in F" is the most famous. "Melody in F" is a piano piece that has been played by Liszt to our readers. As a pianist he ranked second only to Liszt as regards technique, which he possessed most remarkably free and passion.

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ELIZABETTA NINA MARY  
LEHMANN.

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(The Etude Gallery)

HENRI VIEUXTEMPS.  
(Vyay'-tangh).

(Vladimir Stangl).

Vieuxtemps went to Paris in February 20, 1820, and died June 1881, at Mustapha (Algiers). His father was the violin as a child under his teacher of the name of Vieuxtemps, the age of nine he attracted the notice of Beriot, who took him to his father, and introduced him to the Paris Conservatory.

In 1830 he made a successful public appearance in Paris, and later on September 1836 he appeared in London. He studied composition under Saverio Mercati in Vienna, and later to better purpose, under Franz Liszt in Weimar. In 1840 he won his first prize in Paris. In when he played his concerto in success, his "Fantasia in A" at Brussels. These works were well received by the audience. A year later, his genre written in Russia. Aosity were acknowledged, and great virtuosity was known. He had been called "arrived." In 1847 he came to Russia, and Czar, in order to train violins more after five or six years, since most were wandered astray. This time Louis Morey did not only included the regular European, but extended to Turkey and to America.

In 1871 he went to Brussa, 1857, 1867, and 1871. He was a professor of the violin at the Conservatory, but two years later he was stricken with paralysis. His recovery was slow, and he lived for the most part in retirement in his beloved Paris, to which retirement he returned from his travels. It has been said that he stood with De Beriot at the head of modern French school of violin playing.

(The Etude Gallery)

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SIR ARTHUR SEYMOUR  
SULLIVAN.

Sullivan was born at London, May 1842, and died in that city Nov. 22, 1900. His father was clarinet instructor in the army, and he attended school for musicians. He became a chorister at the Chapel Royal, where he won the Mendelssohn Scholarship, and studied under Hermann and others. On his return to America he became music master at Pearce's Temple and was admirably received. He had organized at first one of the big London churches, and wrote many hymns and anthems, such as *Ourselves*, *Christian Songs*. Although Sullivan composed many well-knownatorios and cantatas, such as *The Messiah*, *Messiah*, *St. John's Passion*, *The Chord* is perhaps the most popular, he has been known as a composer of light opera in England, such as Sir William Gilbert, *H. M. S. Pinafore*, which created a great sensation throughout the English-speaking world, and was followed by many other operas of a similar kind, such as *"The Mikado."*

*Peter Pan*, *Patience*, *The Yeoman of the Guard*.

A composer Sullivan apart from being worker and died yeoman service an active of the National Training School of Music, Washington, for which he was knighted in 1900.

the Hyde Gallery, 1







## SOME THEORY QUESTIONS ANSWERED.

BY MAY GARRETTSON EVANS.

(Editor's Note:—The following is from an attractive and instructive little book called *Questions and Answers on the Elements of Music*, by May Garrettson Evans, the author calls the *pure* or *antique* scale sometimes known as the *normal* scale.)

Q. How many modes of the diatonic scale are there?  
A. Two: Major and minor.

Q. How is the major diatonic scale formed?

A. (a) Of 2 major tetrads, each containing 2 whole tones and 1 semitone, separated by a whole tone of *disjunction*; or (b) of 2 whole tones and a semitone, then a whole tone and a semitone; or (c) of 7 steps from a given tone to its octave (see interval).

Q. How is the minor diatonic scale formed?

A. A tetrachord—the Greek tetrachord, "having four strings"—is a scale series of 4 tones, containing a perfect 4th (a 4th comprising 3 semitones). The major tetrachords (each having 2 whole tones and 1 semitone) of major scale series of (1) the 1st, 2d, 3d, 4th, and 5th degrees, called the *tonic tetrachord*; and (2) the 5th, 6th, 7th, and 8th degrees, called the *dominant tetrachord*. The whole tone of *disjunction* is, therefore, between the 4th and 5th degrees. Every major scale contains, in its two tetrachords, a tetrachord of two whole scales; its tonic tetrachord being the dominant tetrachord of the scale beginning a 5th below; and its dominant tetrachord being the tonic tetrachord of the scale beginning a 5th above.

Q. Where, then, do the semitones occur in a major scale?

A. Between the 3d and 4th degrees, and the 7th and 8th degrees.

Q. How many ways are there of forming a minor scale?

A. Three: Called the *pure* (or *antique*), the *harmonic*, and the *melodic*.

Q. What is the *pure*, or *antique*, minor scale?

A. A scale formed on the sub-mediant—the degree that is a minor 3d below, or a major 6th above, the key-note of the major scale, to which it is related in having the same signature.

Q. The *pure* is the only minor scale-form that adheres to its signature—that of its relative major—introducing no accidentals. Its 3d, 6th, and 7th are all minor intervals, reckoning from its key-note. The pure minor is the basic minor scale from which the commonly used minor scales are developed.

Q. Where do the semitones occur in the pure minor scale?

A. Between the 2d and 3d degrees, and the 5th and 6th degrees.

Q. How is the harmonic minor scale formed?

A. By raising the 7th of the pure minor, because in modern music the tendency of harmony requires a rising tone (that is, one forming a semitone, instead of a whole tone) in progressing from the 7th to the 8th degree.

Q. How is the melodic minor scale formed?

A. By raising the 6th of the harmonic minor, in order to avoid the unmelodic step of a tone and a half occurring in the harmonic minor scale, between the 6th and 7th degrees; the normal melodic scale—succession being in steps not greater than semitones and whole tones.

Q. Is the melodic form used both in ascending and in descending?

A. No; in the melodic minor scale the pure minor is commonly in ascending, since the reasons for deviating from the signature do not oblige in descending, the 7th degree no longer leading upward to the 8th degree.

Q. What is the difference between relative and corresponding (or parallel) major and minor scales?

A. Relative major and minor scales have different key-notes but the same signatures. Corresponding (or parallel) major and minor scales have the same key-note but different signatures. The signature of the corresponding minor scale is that of its relative major, a minor 3d above.

Q. For example: A major and a minor correspond in key-notes, both beginning on A; but a major has sharps and a minor has no signature. A minor and C major are *relative*, in having no signature; but they begin on different key-notes—F and C.

Q. Illustrate the difference between the major scale and the minor forms.

A. Lowering the 3d, 6th, and 7th of the major scale gives the corresponding minor. Lowering the 3d and 6th of the major, gives the *harmonic* minor. Lowering the 3d of the major, gives the ascending *melodic* minor.

## THE ETUDE

The terms major (meaning "greater") and minor (meaning "less") are applied to the diatonic modes because the distance of the 3d degree, the 6th degree (usually), and the 7th degree (under certain conditions) above the key-note is in the major mode a semitone greater in each case than with the same degrees in the minor mode. The tones that the two modes *invariably* have in common are the 1st, the 2d, the 4th, the 5th, and, of course, the octave of the 1st. The tone in which they *invariably* differ is the 3d. The 6th and the 7th of the minor vary as already described. The 2d of a scale of a tone chord is, then, the distinctive tone that indicates the mode—being a major 3d (two whole tones) above the key-note in a major scale, and a minor 3d (one whole tone and one semitone) above the key-note in a minor scale. (See interval.)

All major scales are constructed on one model, one scale differing from another in *absolute* pitch, but not in *diatonic* order. In order to carry out consistently the tones the construction of the scale as found in C major (taken as a type and called the *natural* scale), it is necessary to include one or more of the five intermediate tones lying between the naturals (and on the piano represent the black keys), and pedaling the signatures of sharps and of flats. Minor scales also are constructed on one model, but with the variations in the 6th and 7th degrees already noted. The chromatic alterations of the 6th and 7th degrees are considered as *accidentals*, not included in the regular signatures.

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be cultivated to some extent, but is largely a matter of one's own artistic insight.

It is very frequent, even on the concert stage, to find a player, though well equipped technically, lacking in good interpretive ability. He may be able to play a List number with all the vigor, rhythm, clearness and character of the brilliant piece demands, yet be quite incapable of exhibiting the poetic conception demanded by a Chopin nocturne.

On the other hand we find players, who, through unsystematic short-cutting, lack the technical sound training, playing in a more or less indifferent technique, but are able to appreciate the more serious works of the great masters. Such persons may have a keen insight into the musical meaning, and be able to render an emotional work with the most pleasing effect than others possessed of brilliant technical dexterity. In one case a student, possessing very small hands, was completely captivated by the charm of Chopin's Etude Opus 10, No. 11, a difficult composition even for players with large hands. Although never rendered at very great speed, it was played with nice tone quality; the melodies and short counter-melodies were brought out with discrimination and excellent pedalling. I have heard a performer of some prominence give this étude brilliantly, but with less true musical feeling.

While pieces are generally graded from the standpoint of technical difficulty, the interpretive view is quite as important. The mechanical difficulties of the "Papillons" are far less complicated than those of his "Symphonic Etudes," yet one is quite as difficult as the other when considered from the interpretive standpoint. It is often far easier for a public pianist to interest his audience by means of a finished technique and style than by means of deeper musical conception. Thus it is that the number of brilliant players before the public so much exceeds that of genuine artists. One should never slight technical progress at any time. An artist will need every atom of it if he is to interpret well. Given adequate technical facility and genuine musical appreciation, he will have success in whatever he chooses to play.

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## Great Italian Masters for the Piano

BY JAROSLAW DE ZIELINSKI

## PART II

(The first part of this article outlining the development of pianoforte music in Italy appeared in the January special Italian issue of this *ETUDE*.)

## THE WORK OF MASTERS.

A modern Italian writer, a musician and a man of important letters (1858—), speaking of Galuppi's sonatas, gives this excellent advice to young people: "Develop your understanding and study Galuppi!"

An illustrious example of the Bolognese school and a man of wide scholarly attainments was Giovanni Battista Martini (1706-1784), noted for the purity, elegant conception and happy inventiveness as made evident in his preludes and sonatas. Quite a few years ago Theodore Thomas, while still in New York, made his audiences familiar with an orchestral reproduction of Martini's Gavotte in F, originally intended for harpsichord; it became forthwith popular, for every publisher had an edition of it doctored by this or that transcriber. Pauer gives it together with a Balletto in his *Alte Klaviermusik*. Today Padre Martini is practically forgotten, yet the greatest musicians of his epoch turned to him for counsel. Tartini (1692-1770), with his doubts; Rameau (1683-1764), with his researches; Gretry (1741-1814), with his applause; Barrey (1726-1814), with extensive notes; Valtotti (1667-1780), Agricola (1720-1774), Raaff (1714-1797), Marburg (1718-1795), etc., admired him, while the Piccini and Gluck factions submitted their memorable dispute to his final decision.

The two sonatas for the pianoforte of Pier Domenico Paradisi (1710-1792), dedicated to Princess Augusta, and printed by privilege obtained November 28, 1754, from George II of England, are of exceptional importance; they are of the period when piano music began first to be written, and bear on every page the stamp of originality. It is possible that should be used by teachers to develop a vigorous and natural train of musical thought in the mind of young students.

One of the great pupils of Padre Martini, of the Bologna School, was Ferdinando Bertoni (1725-1813); his compositions, mostly chamber music, also six harpsichord sonatas, are the most brilliant and romantic period of true Italian instrumental music. Of Giovanni Rutini (1730-1797?), a Florentine, there are four collections of sonatas for the harpsichord, and Andrea Corbelli (1786-1799), wrote a number of things for the pianoforte, including a concerto with orchestra.

## MUZIO CLEMENTI.

This brings us to Muzio Clementi (1752-1832), a Roman by birth, and founder of modern piano playing. Clementi surprised his contemporaries with a great number of most important and useful innovations on the instrument which he developed to be his medium of expression and the chosen exponent of his activity, for, like Chopin, he was a pianist-composer, and wrote felicitously only for that instrument. He studied Handel, Bach, Scarlatti, Paradisi, the influence of the last two being particularly perceptible in his earlier works; later he became imbued with the melodic style and form of Haydn and Mozart, and from that time on he made use of three lessons in his sonatas. Out of the large number of sonatas that Clementi wrote, the three great Sonatas, Op. 50, in A major, D minor and G major, dedicated to Clementi, represent the composer's last and most elaborate style. To acquire this style he wrote the famous *Gravitas ad Paternum*, following which he established a manufactory of pianos, their mechanical construction being equal to the technical development of his schools. To the large number of sonatas that Clementi wrote in the *allegro* of his style is broad, clear, full of character and sunny; while his *adagio* and *andante* are models of taste, the ornaments standing out in perfect dis-

crepancy. What a pity that piano players of to-day have so little conception of those beautiful emblems, and that all these good things, easily obtained if the teacher will only use them, are supplanted by rhythmically, harmonically and melodically unbalanced concoctions that find easy sale, but fail to make music lovers of young people! To this same period belongs Francesco Pollini (1753-1846), an Illyrian, who first studied with Mozart, afterward with Zingarelli; he wrote three sonatas, a number of toccatas, Introductions and Rondos, Op. 43; two sonatas for two pianos, and, following the example of Thalberg and Liszt, a set of variations on "God Save the King" and "Rule Britannia."

Francesco Lanza (1783-1862) was the first to introduce the classic school of Clementi in Naples—his native city—where, in 1827, he was appointed to the chair of piano playing at the Royal College of Music. Four of his studies, recently published, are excellent examples of his style, technique and form, as based on the art of Clementi.

One of the great pupils of Padre Martini, of the Bologna School, was Ferdinando Bertoni (1725-1813); his compositions, mostly chamber music, also six harpsichord sonatas, are the most brilliant and romantic period of true Italian instrumental music. Of Giovanni Rutini (1730-1797?), a Florentine, there are four collections of sonatas for the harpsichord, and Andrea Corbelli (1786-1799), wrote a number of things for the pianoforte, including a concerto with orchestra.

## RECENT ITALIAN COMPOSERS.

And now a few words about some men of more recent years. Alfonso Rendano (1833—) comes from the little village of Carolei, near Cosenza; he studied at the Naples Conservatory and later became a pupil of Thalberg. Giuseppe Martucci (1856-1909), pupil of Beniamino Cesi (1845—), was an ardent disciple of Wagner, whom he taught his countrymen to know and appreciate; he was director of the Naples Conservatory when he passed away. His pianistic conceptions, aside from other works, are remarkable for their style, and embrace varieties of form, including a concerto which attracted the admiration of Anton Rubinstein; Martucci's ten transcriptions of waltzes in written manuscript, and the day has gone by when owing to the expense of printing, a fine musical calligrapher might well be observed. In writing four-part music for voices, write the treble and alto parts upward, and the alto and bass stems down—and similarly with the tenor and bass. When two parts meet on the same note and are of the same time value, use a double stem up and one down. The tenor note, however, rarely goes up and must be observed. The double staff. The stems of notes should be from the right. The notes, and should be thin and perfectly straight. Ledger lines above and below the staff should be of even disfigurement, and the nearer the manuscript has the appearance of a printed score, the better. When double notes are not used on a single staff, which he put the music lie as evenly on the paper as possible; that is to say, when the melody goes above B in the middle the stems should be turned down. When the melody goes below the tenor, turn the stems up. With a

place of the heretofore most frequently used mensural. The reader should remember that the modern sonata is a development of the seventeenth century style. Contrast in character of movements, grave alternating with gay, brisk with stately, has continued to the present day, with a growing tendency to the use of essential number of series of movements the mensural, the last remaining link which shows the derivation of the movements of the sonata from the dance measures. It is but fair to add that Friedrich Schoppe declares in his *History of Music*, which made quite a stir when first issued (1907), that the suite had its origin in the dance, not the symphony or the sonata. On the demise of Liszt, Wagner in 1893, Carlo Albanesi was appointed professor at the Royal Academy of Music, London. Some preludes and other small pieces of his would appeal with their color to ambitious players.

Giovanni Sgarbi (1843—), the Roman composer and pianist, studied first with Barbieri and Nalducci; afterwards he became a favorite pupil of Liszt, which accounts for his immense facility of execution, exquisite touch and dignified, unaffected style. Possibly his ardent admiration for Wagner had its influence on his orchestral compositions, but in the piano works one cannot fail recognizing the master hand of Liszt in things like the Preludes and Fugue, Op. 6, dedicated to his friend and patron, Baron de Keudell; so is the Toccata, Op. 18, No. 4. The Suite, Op. 21, with the contrasting forms of a prelude, valse, air, intermezzo and étude melodiique, is an art work, but only for artists to play, that common mortals may admire. Within reach of the latter are the *Fogli Volanti*, Op. 12. Ferruccio Benvenuto Busoni (1866—) may be called a Florentine, for he comes from the little village of Empoli, just six miles from that great city of Florence, which, in 1498, burned at the stake its great preacher, the Prior of San Marco, Savonarola. Busoni's first teacher was his mother; later it was Wilhelm Mayer, a Bohemian, who composed, wrote himself, and Remy. In 1891 Busoni came to the United States, and became connected with the New England Conservatory of Boston. Unfortunately for all parties concerned, he was not understood nor appreciated, notwithstanding the fact that his is that of a pianist, virtuoso of high rank, and that of a teacher of no small ability. A couple of years later Busoni returned to Europe, since when he has been doing good concert work, and has written some excellent things for the piano, all having prepared an incomparable edition of different works by John Sebastian Bach.

Of prominence in their own country, and esteemed as musicians who have interesting things to say, and wherever their compositions find their way, are Francesco Simonetti (1812-1904), Giuseppe Buonamici (1846—), Marco Enrico Bossi (1861—), Nicola van Westerhout (1862-1898) and many, many others whose names are here omitted because of the impossibility to include every name of prominence in so limited a space.

## SOME RULES FOR MAKING MUSICAL MANUSCRIPT.

MANY musicians making their first attempts at composition find it difficult to put so many things correctly. Though there is a certain amount of freedom of manner in written manuscript, and the day has gone by when owing to the expense of printing, a fine musical calligrapher might well be observed. In writing four-part music for voices, write the treble and alto parts upward, and the alto and bass stems down—and similarly with the tenor and bass. When two parts meet on the same note and are of the same time value, use a double stem up and one down. The tenor note, however, rarely goes up and must be observed. The double staff. The stems of notes should be from the right. The notes, and should be thin and perfectly straight. Ledger lines above and below the staff should be of even disfigurement, and the nearer the manuscript has the appearance of a printed score, the better. When double notes are not used on a single staff, which he put the music lie as evenly on the paper as possible; that is to say, when the melody goes above B in the middle the stems should be turned down. When the melody goes below the tenor, turn the stems up. With a







## Educational Helps on Etude Music

By P. W. OREM

### NOCTURNE—G. A. BURDETT.

This is a high-class composition by a well-known American writer. It is broad in conception, with a range of expression from the tender to the dramatic. The passage-work, the rhythms and the harmonic treatment are essentially modern and characteristic. The piece begins quickly and expressively. The opening melody must be brought out in song-like manner, using the "clinging" legato touch and the accompaniment, which should be well subordinated, should be played in an undulating manner. All the instrumental passages will require extreme delicacy and freedom. The middle section should be played in a broad and energetic manner, with careful attention to rhythmic swing. All the climaxes should be strongly worked out. The *trio rubato* should be employed discreetly throughout.

### MORNING SONG—F. BOSCOVITZ.

This is a refined piece of drawing-room music, reminding one of the style and elegance of Gottschalk. It has been carefully revised and edited by a former pupil of the composer. All interpretative markings should be carefully observed and carried out. Note the mysterious introduction with its bass melody, which reappears at the close of the piece, also the ornate passage-work which should serve to enhance, not obscure, the flow of the melody. A variety of touches must be employed in this piece in order to bring out fully the many contrasting effects in tone color.

### VALSE BRILLANTE—T. D. WILLIAMS.

This is a brilliant concert waltz by a rising American composer. It should be played in a capricious manner, with clear, crisp touch. The middle section (No. 4) should be taken over quietly. In this portion the melody in quarter notes should be well brought out, and the accompaniment in triplets played in a rippling manner. The "Coda" at the close of the piece should be as bold and daring as possible. A fine recital number for a pupil somewhat advanced.

### THREE THEMES FROM SCHUBERT.

These beautiful waltz melodies are fine examples of Schubert's fertility of invention. He was one of the first of the great composers to idealize the waltz rhythm. His waltzes and other dances in smaller form serve to demonstrate his remarkable spontaneity of melodic flow, with rare diversity of rhythmic and harmonic treatment. Play these numbers in the style of the German "lander" or "slow waltz."

### FORGET-ME-NOT—P. RÖHRICHT.

This is a light but cleverly constructed drawing-room piece, containing much variety in thematic material and treatment. It should be played in a tasteful manner and with expression. The themes in this piece remind one strongly of German folk-songs. It would make a good recital number for an intermediate grade pupil.

### THE BUMBLE-BEE—CHAS. LINDSAY.

This is an excellent teaching piece, in characteristic vein. It is thoroughly musical and cleverly put together. For study purposes it will afford splendid finger drill, especially in the development of the trill. Play in a descriptive style, suggesting the "buzzing" of the bee.

### LOVING GLANCE—B. LINDNER.

This is a bright but delicate drawing-room piece by a modern German composer. As it contains much technical and harmonic variety it will make a very satisfactory teaching piece for a good third-grade pupil. It must be played with grace, freedom and lightness throughout, but not hurried.

### THE BARBER OF BAGDAD—H. J. STORER.

This is one of a set of "musical stories" by a well-known American writer. The "Barber of Bagdad" is one of the favorite tales of the celebrated "Arabian Nights," or "Thousand and One Nights." It will add much to the interest of this piece to look up the story. If the piece were used in a recital, the story might be read in condensed form in connection therewith.

### MARCHING HOME—S. STEINHEIMER.

This is a "treble clef piece," lively and very interesting for an elementary pupil. Play it in regular march style, with a strong, steady swing. This piece has the advantage of dividing up the work well between the hands, one theme being assigned to either hand. This number is taken from a very entertaining set of pieces entitled "The Fisherman."

### MORRIS DANCE (FOUR HANDS)—

F. P. ATHERTON.

The "Morris Dance" is an old English rustic dance. It is probably of Moorish origin, its name being derived from the "Morisco," a dance formerly popular in parts of Spain and France. In England it became a costume dance, the characters being those familiarized by the Robin Hood ballads. The dresses of the dancers were ornamented with "bells of varying pitch." The "Morris Dance" was usually in 4/4 time. Mr. Atherton's new four-hand number is a very clever imitation of the style of this quaint old dance. It has the genuine rustic flavor. This is an original four-hand piece, not an arrangement. Play it in a lively manner with firm accentuation and rather brusque delivery. Duet players will enjoy this piece.

### SWEET SOUVENIR (VIOLIN AND PIANO)—

R. FERBER.

This is a tender "song without words," melodious and expressive. It will afford the violinist an excellent opportunity for the cultivation of the singing quality. Play it in a dreamy manner.

### PEAN TRIUMPHALE (PIPE ORGAN)—

F. LACEY.

This is a brilliant piece of the "Fanfare" type. The most famous piece of this type is probably the "Fanfare" of Lenneman. The word "fanfare" means a "flourish of trumpets," hence the term is applied to all organ pieces suggesting this musical device. An organ "fanfare" should be played *non legato*, with brilliant registration, and not too fast. Mr. Lacey's new work is an excellent specimen of its class. It may be used to good advantage either as a postlude for church service or as a recital number.

### THE VOCAL NUMBERS.

Both the songs this month are novelties, recently composed. Both the composers represented are contemporary American writers whose songs are well and favorably known.

Mr. Thurlow Lieurance's "But the Lord is Mindful of His Own" is a fine sacred song, a setting of a well-known scriptural passage. It should prove popular for church use.

Mr. R. M. Stults' "For Love's Sweet Sake" is one of his best songs, a genuine "love-song," melodious and expressive. It will be liked by singers and will prove enjoyable to the listener.

The modern piano pugilist has been the cause of the death of the amateur pianist. There was a time when one heard very decent performances of Chopin, Schumann, and Beethoven in private. The amateur pianist did not pretend to any degree of strength of execution; but her or his performance, coming as they often did, from a man or woman who possessed real musical feeling, had a charm of their own, of which not the least important component was that the piano was being employed in the circumstances for which it was originally invented, and from which it would never have emerged were it not for the conspiracy of pianist and manufacturer. Nowadays how often does one hear an amateur at an "At Home"? The lightweight piano pugilist has invaded our drawing-rooms, and though his performances may lack artistic sensibility, they possess a strength to which the seldom attains, and from shame of raising a comparison as to technique, the non-professional player now vacates the piano stool in favor of one of those monstrous growths of the recital craze—a musical "Hooligan"—BAUGHAN.

### HINTS ON TEACHING THE FIRST SCALE

BY M. A. MACDONALD.

The one-octave major scales are best taught to beginners from the example of the teacher, and should be learned by heart.

Show the pupil first the right hand of C major, saying the fingering, "one, two, three, one, two, three, four, five," many times over until thoroughly established in the mind of the pupil, while the little fingers play it again and again. The same is done in the descending scale, and then in the left-hand scale. When this first scale is thoroughly mastered, at the next lesson teach the scale of G, explaining that the next scale always begins on the fifth note above the keynote of the preceding scale. The first little fingers will find the starting point at once. During this lesson explain that the first five scales are all fingered alike.

Sometimes we find pupils who at once pick up the idea, and after watching the fingers of the teacher will have these scales memorized and made their own. When these are learned, it is well to pass on without delay to the next group of scales, B, F# and D, which are similar to each other in fingering. Explain that these three scales use all the five black keys in the octave, and that the long fingers are used for the black keys and the short fingers (1 and 5) for the white keys, always using second and third fingers for the two black keys that lie together and the second, third, and fourth for the three black keys.

The scales that now follow are the hardest to teach, and the following diagram has been found to be very helpful. For example, take the scale of E♭ major. If the pupil has a lesson record or practice book, write in it the following:

E♭	F	G	A♭	B♭	C	D	E♭
(Fingering) R. H.	2	1	2	3	4	1	2
L. H.	3	2	1	4	3	2	1

Then show the pupil how to use this diagram, following the fingering for the right hand with a pencil, towards the right, saying, "The ascending scale goes up in this way," and then returning towards the left, saying, "The descending scale comes down backwards through the same fingering." In this way the scales of A♭, E♭ and B♭ may be taught, and when the scale of F is reached it will be found so simple that it can be easily followed from example.

### SOME POINTS IN ENSEMBLE PLAYING.

BY CUTBERT BELL.

Do not imagine that you must play louder than the others in order to be heard.

Do not hurry the measures containing 16th or 32d notes.

Do not beat time with your foot. If it is piano ensemble, you want your feet for the pedals. If you are a member of a chorus or orchestra, watch the conductor.

Do not let triplets confuse you. Many beginners are apt to play a triplet of eighth notes as if it consisted of one-eighth and two-sixteenth notes—or of two-sixteenth notes and one-eighth.

Do not be slovenly about taking up the "lead."

Do not put others out by making mistakes.

Do not be put out by the mistakes of others. Know your own part, and watch those of others as well.

Do not fail to accentuate slightly the first beat of each measure, except where accents are especially marked on other beats.

Do not neglect to hold long notes for their full value.

Do not forget that rests are as much part of the music as the notes.

Do not go back if you make a mistake. Keep on going.

Do not fail to realize that successful ensemble work depends upon self-abnegation. Perhaps music is no more to you than a game, but even if this is so, ensemble playing demands concentration, alertness, combination and enthusiasm—just as if it were football—or even the game of life itself.

## THE ETUDE NOCTURNE

Andante tranquillo M. M. ♩ = 72  
cantabile espress.

GEO. A. BURDETT, Op. 16, No. 2

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*cresc.* *a tempo*  
*poco rit.* *ff* *cresc.* *ff* *poco decresc.*

*ff* *p*

*cresc.* *f* *for. molto e rit.* *ff a tempo*

*sempre ff* *ff* *ff decresc.*

*calmato* *a tempo molto tranquillo*

*mf* *rit.* *p*

*3* *3*

*pp*

*Tempo II*

*poco rit.* *a tempo* *p* *mf* *cresc.*

*poco accel.* *rit.* *calmato* *poco rit.* *molto legato* *cresc.*

*p a tempo cresc.* *mf* *decresc.* *pp*

*decresc.* *p*

*pp*

*tranquillo*

*poco rit.* *p poco marcato* *pp* *Perdendosi*

*3* *1 5 3 3* *1 5 3 3*



# THE ETUDE

## MORRIS DANCE

Secondo

F. P. ATHERTON, Op. 195

INTRO.  
Moderato ma non troppo M.M. ♩ = 120

DANCE

# THE ETUDE

## MORRIS DANCE

INTRO.

Moderato ma non troppo M.M. ♩ = 120

Primo

DANCE

F. P. ATHERTON, Op. 195



## THE ETUDE

Secondo

*cresc.* *ff* *mf*

*fz* *fz* *mf* *cresc.* *fz*

*mf* *sf* *p*

*mf* *cresc.* *f* *mf*

*Piu mosso*

[illegible]



## THE ETUDE

Dedicated to Miss Letitia Kendall.

## VALE BRILLANTE

T. D. WILLIAMS

Scherzando M. M.  $\text{♩} = 80$ Tempo di Valse M. M.  $\text{♩} = 60$ 

\* From here go back to the beginning and play to A; then, go to B.  
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## THE ETUDE

Meno mosso M. M.  $\text{♩} = 54$ 

\* From here go back to the beginning and play to ♯; then go to Coda.



## MORNING SONG

LE CHANT DU MATIN

Idylle

F. BOSCOVITZ, Op. 67

Revised and Edited by  
S. L. HERRMANN

Allegretto M.M. ♩=104

*p* sotto voce  
ben marcato il basso  
M.M. ♩=96  
ben marcato il canto  
*p* dolce  
Ped. simile  
poco rit.  
dim.  
f  
a tempo dolce  
dim.  
ten.  
una corda  
Ped. simile  
con espressione  
tre corde  
poco animato  
rit.  
a tempo  
dolce  
poco rit.  
a tempo  
f  
dim.  
ten.  
pp una corda

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*f* tre corde  
pp una corda leggiero  
ppp leggerissimo  
rit. cresc.  
f brillante  
tre corde r.h.  
pp  
poco rit.  
a tempo  
espress.  
Un poco animato M.M. ♩=104  
pesante  
poco rit.  
ben marcato il basso  
pp  
perdentosi  
ppp  
pp  
rit. perdentosi  
ppp



## THE ETUDE

## FORGET-ME-NOT

VERGISSMEINNICHT

P. RÖHRICHT

Andante M.M. ♩ 69

*p* *pp* *mf* *mf* *Ped. simile* *f* *p* *Poco meno mosso* *f* *Ped. simile* *f* *p dolce a tempo*

## THE ETUDE

*pp stringendo* *f a tempo* *Ped. simile* *p* *mf* *p*



LOVING GLANCE  
EIN SÜSSER BLICK

# EIN SÜSSER BLICK

B. LINDNER

Con grazia M.M. ♩ = 120

*p* *f*

*p* quasi cadenza *rit.* *a tempo* *mf*

*f* *mf*

*p* *rit.*

*mf* *f* *p*

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1

1st time

For fine only

*p* *mf* *p rit.* *f*

*p* *f* *p* *D.S.*

# THREE THEMES FROM SCHUBERT

F. SCHUBERT

Tempo di Valse M.M. *And.* F. SCHUBERT

1

*p*

*f*

*f*

a) b)

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## THE ETUDE

2

*p*

*fz*

*p*

*f*

*F.Vino*

3

*dolce*

*mf*

*p*

*D.C.*

THE ETUDE  
THE BUMBLE BEE

CHAS. LINDSAY

Allegro moderato M.M. ♩ = 84  
2d time one octave higher*Animato*

*p*

*mf*

*p*

*pp*

*lungo*

*fz*

*p*

*pp*

*cresc.*

*mf*

*pp*

*Canabile*

*cresc.*

*fz*

*Fine*

*pp*

*Quieto*

*p*

*cresc.*

*Brillante*

*p*

*poco string.*

*rit.*

*D.C.*



# THE ETUDE THE BARBER OF BAGDAD

H. J. STORER

Con spirito M.M. ♩ = 116

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## MARCHING HOME

Tempo di Marcia M.M. ♩ = 108

SIDNEY STEINHEIMER

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# THE ETUDE SWEET SOUVENIR DOUX SOUVENIR

RICHARD FERBER

MELODIE

Andante tranquillo M.M. ♩ = 52

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# THE ETUDE

## PEAN TRIOMPHALE

### FANFARE

Registration: (Gt. 8', 4' & 2'  
Sw. all the Reeds coup. to Gt.  
Ped. 16' & 8' to Gt.)

FREDERIC LACEY

**MANUAL**

*Allegro molto* M.M. ♩ = 120  
*non legato*

*cresc.*

Gt.

PED.

*last time to Coda*

Trumpet (Great) or Tuba (Solo) 16' & 8' to Sw.

Full Sw.

Ped. to Sw.

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*alter stops at discretion from here increasing power to *ff**

*D.S.<sup>al</sup>*  
Full Organ

**CODA**

all couplers

*accel. to end, no rall.*



## THE ETUDE

## BUT THE LORD IS MINDFUL OF HIS OWN

THURLOW LIEURANCE

*Andante modo.*

But the Lord is mindful of His own, He re-mem-ber-eth

child-ren. But the Lord is mindful of His own, He re-mem-ber-s His children.

*Fine*

Bow down be-fore Him ye might-y For the Lord is near, For the Lord is near.

*Andante con moto*

Bow down ye might-y! Bow down be-fore Him, Bow down ye might-y! Bow down be-fore Him.

For the Lord is near us. Bow down ye might-y! Bow down be-fore Him,

## THE ETUDE

*cresc. e accel.*

Bow down ye might-y! Bow down be-fore Him, Bow down ye might-y! Bow down be-fore Him;

*Rect.*

For the Lord is near. Bow down ye might-y, For the Lord is near.

*rall.*

*pp Fine*

*D.S. al Fine*

## FOR LOVE'S SWEET SAKE

R.M. STULTS

*Moderato*

*mp*

1. You ask me why I love you  
2. I'll love you al-ways, come what

*f* *dim.* *mp*

*mf* *mf*

so, The se-cret of my heart you'd know? Why do I lin-ger  
may, Though dark the clouds and dread the day; Though all else fail, I

*cresc.* *f* *mf*

by your side, Con-tent if I may there a-bide? Why does the dew drop  
still will be Un-chang-ing in my con-stan-cy. The moon and stars may

*cresc.* *f* *mf*





## THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

Knotty problems are continually arising in the teacher's daily work. Tell us your difficulties. We are anxious to help you whenever possible. In writing please be brief, explicit and never fail to give full name and address.

### PROPER USE OF THE BRAIN.

The one thing that is most impressed upon a teacher after a few years of experience is the fact that very few people seem to possess any idea of how to use their minds effectively. To think is to them almost impossible; while to generalize is absolutely impossible. To teach them to apply the principles learned in one piece to almost exactly similar conditions in all other ones of the same kind is often incredibly difficult. Some only need a suggestion in order to perceive the application of a principle; others need weeks of repetition in order to understand and to apply the principle properly. After the teacher has studied such conditions with a certain degree of thoroughness, the only conclusion that he can draw from his observations seems to be that either the pupil is almost destitute of brain power, or, if one has a suspicion that he has a brain, that he has never been taught how to use it. The latter is doubtless more often the case, for many marked instances of missed brain power show such enormous improvement after correct attention, study and discipline. Of course if this cannot be secured the case is practically hopeless. Even with the simplest things in connection with one's work, if an unthinking pupil does not understand the principle he drops it then and there, without making it a good one. It would not work well, however, to play through three times the longer pieces that belong to the more advanced grades, as too much of the lesson period would thus be used up. Bach's *Little Preludes and Fugues* are too difficult for the class of pupils you mention. The easiest Bach work that you can use is *The First Study of Bach*. In regard to pieces, you should keep a careful record of every piece that you use that is found pleasing and instructive. In the course of time you will have a comprehensive list that will meet nearly all demands. If you will look in your *Ernst's* of May and June, 1908, you will find lists of first and second grade pieces. It is much easier to make lists for yourself than it is to be used. In the first place, the publisher will gladly send you music on selection from which you can choose such as suits your class of work. Then there are so many "Standard" albums printed for a nominal sum which you can secure. These you can keep for your own reference, and procure for your students any of the pieces out of the collections that please you, as they can all be bought singly. *Standard Compositions for the Piano*, first grade, and *Standard Compositions for the Piano*, second grade, and a number of others that you will find in the advertising columns of *The Etude* from time to time. Indeed, some good things of this sort which you will find invaluable for this sort of reference are constantly being listed. Stock your library with these as you can afford it. The *Round Table* will be glad to try to help you solve any problems of detail that may arise in your teaching work.

### TEACHING THE CLEFS.

"I am interested in the subject discussed by the *Round Table* as to whether the two staves should be taught separately to young beginners, or whether the beginner's attention is distracted from his hands to the distinction between the two staves, as no teaching is taken up. But simple music as soon as the child can memorize should be undertaken, and then he should continue their practice until they can be played with correct hand positions. Then, if it is not well to begin one with the great staff, letting the pupil learn it as such, using the other as a pivot and developing a knowledge of the names of the notes in both directions, up and

down? One staff is no more difficult than the other, and it seems to me that by considering them as a whole, and teaching the pupil to learn them in that manner, simplifies the problem very much. There is scarcely a pupil of mine that does not read easily from either staff after a few weeks of practice.

"Some may object to students memorizing their pieces and watching the hands while playing. But my experience is that as soon as the pupil is able to control his hands, the teacher can, if clever, gradually teach him to play without looking at them. I should only advise certainly a better method of teaching great staff, as I have had such good success with it, and hope that it may soon be incorporated in the text-book."

BACKWOODS TEACHER.

### VELOCITY.

It is impossible to tell without knowing you whether your trouble is mental or muscular. If the latter, you are probably holding your hands too stiffly while endeavoring to push your speed. It is impossible to acquire speed, however, in this manner. You would better make a thorough study of Mason's ideas along this line. Then take a given etude, one that has a uniformity of figure throughout, learn it slowly with metronome, holding the fingers finally as they should be in the greatest velocity, that is, close to the keys, with muscular conditions very free and flexible, and set your metronome up notch by notch until you have approximated the velocity you desire. In the course of time you ought to gain much help from this. Do not practice too many months on a given piece, as it is liable to "go stale," and you will be unable to do anything further with it. Lay it aside for a few months and then try again.

### SCALES AND ARPEGGIOS.

"Why is it that there seems to be a difference of opinion as to when should be taught first, scales or arpeggios? I have always supposed that scales should come first, and have so taught, not introducing simple arpeggios until the first few scales were learned. I have, however, recently read an article in the pen of a very capable instructor, who advocates the use of arpeggios before the scales, as they have a very strong tendency to stretch the muscles of the fingers. I would be pleased to know your opinion."

"This difference of opinion exists for the same reason that there is difference of opinion on every subject, and always will be so long as the action of the human mind cannot be legally controlled. Personally I do not approve of beginning the arpeggios first. It seems better to let the hand become thoroughly accustomed to correct action in the natural positions before extensions are attempted. It is not a good plan to attempt to stretch the muscles too soon or there will be danger of engendering a condition of stiffness that it will be hard to overcome later. As for strengthening them, any properly directed exercise work will accomplish this, whether on the five key positions or extensions. I can readily perceive how arpeggios could be given with perfect safety before scales, but believe the process more difficult because by so doing the complicated is placed before the simple, which is not generally admitted to be a good principle in teaching. So far as possible it is always better to progress from the simple to the complex. Furthermore, a certain result might be safely accomplished by an "eminent" teacher who has acquired his eminence by long and successful experience, but might prove something of a stumbling block to a less experienced instructor.







the Paris Académie de Médecine, has stated that for very excellent offices are ruined through practicing in too small a room, a statement which has caused Madame Albani, Madame Blanche Marchesi, and Mr. Ernest Ford to rush into print. They one and all dispute Dr. Weiss's assertion, and we are inclined to do the same. Everyone knows, of course, the defects of a small room. Either the ceiling is so low and the walls so narrow that one's voice "comes back" to the singer, so to speak, instead of permeating the entire cubic space, or, worst of all, the amount of furniture is so great that



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## THE ETUDE



## DEPARTMENT FOR CHILDREN

Bright Ideas on Musical Subjects for Little Folks and Their Teachers

## MUSIC WITH A STORY TO IT.

What "Program" Music Is and Something About the Great Composers Who Have Written Music in Pictures, Legends, Scenes and Feelings.

BY C. A. BROWN.

(For Reading at Children's Musical Clubs.)

WHEN folks look wise and talk about program music the rest of us begin to pick up our ears and wonder what it is all about, anyway. At the seashore, if you are not an expert swimmer, the best thing you can do is to cling to the guard lines when you see a big wave coming. In the same way, when you are in doubt upon any subject, the best thing to do is to cling to the guard lines when you see a big wave coming. In the same way, when you are in doubt upon any subject, the best thing to do is to cling to the guard lines when you see a big wave coming.

## SOME DEFINITIONS OF PROGRAM MUSIC.

Here is a rather learned one, which states that the term "program" music is used to describe orchestral compositions of a descriptive nature; music which can be understood thoroughly only by a reference to the sketch printed on the program, and usually prepared by the composer. The term is used in distinction to "absolute" music, which is applied to compositions of a purely musical nature—that is, music expressing a musical idea and its development, solely because, while all the classic writers, pure musical beauty was the chief end of art.

Here is another explanation, that comes a little nearer to us. "Program music is clearly music with a program." That means with a more or less definite description of events or moods. It usually aims to present a suggestion of some sounds, bird songs, forest murmurs; or perhaps it portrays some narrative, though its main effort is to display the emotions arising from such scenes and thoughts.

An eminent authority classifies program music in this way:

1. Descriptive pieces which rest on imitation or suggestion of natural sounds.
2. Pieces in which the mood is suggested by a poetical title.
3. Pieces in which feeling is indicated not only by a title, but also by a sentence which is relied upon to mark out a train of thought for the listener.
4. Symphonies, or other large musical works, which have a title to indicate their general character, in addition to explanatory notes for each separate portion.

Another writer tells us that program music was intended to illustrate some story or poem. The composer cannot tell the story; he can only voice its feelings.

You see our definition is getting "hotter and hotter"—as we say in the game of "hot butter blue beans"—only this is a game of thoughts which comes closer and closer down to the idea, until we reach the simple fact that program music is music that means some-

thing, which is the briefest explanation possible and gives us a comfortable feeling that we have struck bottom at last, and can take our bearings with some degree of certainty.

As I have already told you in the "Story of the Sonata," with the old-time composer music was largely a matter of ingenuity, especially in the days of the Fugue writers. With the modern music-makers, however, the put is first of all a means of expression of their moods and of their personality.

However, the descriptive or story-telling element has been present to a certain extent almost from the first. In this sense, program music has a most ancient and honorable ancestry, traceable farther back even than Bach.

## IMITATIVE MUSIC.

It is applied to all that music voices the great soul of Nature; in a sense, all music is descriptive. Titles of names of birds and insects like "The Swan," "The Butterfly," the Dragon Fly, The Swan and so on, and even animals and reptiles like the lion, the horse, dragons and serpents—all these and more have occupied their place in musical delineation.

As long ago as 1688, Jacob Water wrote a musical piece called "Gallina cock" (Cock and Hen), in which the cock had the upper voice, as usual, his cackling of his hard-worked hen. But more effective use of the song of the hen was made in Rameau's "La Poule," printed in 1736, which gives a realistic imitation of madame's clucking. Another French composer, Couperin, wrote a series of little tone-pictures for the piano, which include "The Harvesters," "The Reville," "The Butterflies," "The Nan," and other favorite themes. Scarlatti wrote his "Cats' Fugue," it is said, in imitation of the scene suggested by his pet cat in scampering over the keyboard. This is still sometimes heard in recitals.

## BIRD SONGS IN MUSIC.

It is small wonder that musicians have so often tried to transcribe the songs of birds. For as one of our naturalists observes, "Man exhibits hardly a trait which he will not find reflected in the life of a bird." There is love, hate, courage, fear, anger, pleasure, vanity and modesty. It would seem as though these little creatures are a bundle of contradictions even as we are. When Isaac Walton heard the voice of the nightingale he exclaimed, "Lord, what music hath Thou provided for the saints in heaven, when Thou hast afforded bad men such exquisite music upon earth!"

Unfortunately, the voices of almost all of the birds are pitched so remarkably high that we will find them either within the compass of the last octave on the piano, or continued to the extreme side of the woodwinds—at least the naturalists say so, and it is their business to know.

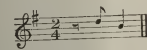
## FOUR BIRDS WITH A DISTINCTIVE NOTE.

A man who has ransacked the musical literature of centuries claims that in all his examples the voices of the

only animals which are quite unmistakable are those of the four birds, the Cuckoo, the German Quail (which has a different call from that of our beloved "Bob White"), the Cock (whose song "Bob White"), and the Hen. The world-wide), and the voices of other birds many descriptive sounds, are suggestive merely through the association of ideas, and would not mean anything special, to us, without that text or title. And even the three or four tones descending chromatically, which are given as the cat's mew, are not made to be such by placing under them the syllables *meow* (taken from the alleged language of the German cat).

## THE DIATONIC CUCKOO.

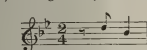
The Cuckoo has been the earliest and most frequently imitated of all birds, feathered tribe. And this is but natural, as her notes are the only ones which are reproducible in our scale. And even she alters her interval—the distance between the two notes. The cuckoo note changes with the season, beginning in the spring with a minor third:



As the spring merges into summer the interval varies, becoming a fourth or even a fifth. There is an old saying in England that:

"The cuckoo comes in April,  
Sings her song in May,  
Chirps in the middle of June,  
And then she flies away."

Her notes, as Mr. Krebhel comments, had sounded in music for a long time. Beethoven brought him to enlist the little solo performer in his Pastoral Symphony. Our attention is called to the fact that Beethoven's cuckoo changes his note to please the musician, and instead of a minor, he sings a major third, so:



## A PLAGUE OF FROGS AND THE WEATHER IN ENGLAND.

Handel, in a chorus of his "Israel in Egypt," has musically pictured the plague of frogs in a very realistic manner.

To go back a little—the beginning of the seventeenth century shows us an English "Frother" by John Mundy. It professed to describe "Faure Wether," "Lightning," "Thunder," and "A Faure Day." There were thirteen lines of changes, with a few bars expressing "a clear day." But there are times, in this country, when we could show Mr. Mundy thirteen lightning changes of weather all in the same day. It would seem as though even the elements took things more leisurely years ago—for this quaint piece of music is still to be seen in Queen Elizabeth's Virginal Book.

## BACH'S CONTRIBUTION.

The period of Bach falls between 1685 and 1750; that is to say, that he lived during the time of Louis XIV and Louis XV of France, of Frederick the Great of Prussia, and of the five English sovereigns ending with George II.

Although Bach was always harassed by the worries attending upon an ill-paid organist, with a family of twenty children, yet he was much in advance of his time, in every way. He wrote only one piece that can be called program music, and that was his "Capriccio on the Departure of a Loved Brother," in which he introduces a sort of fanfare, in imitation of the postilion blowing his horn. Traveling in those days was more picturesque, as well

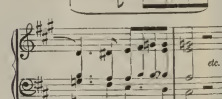
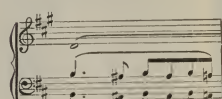
as more uncomfortable, than it is at present.

## MUSICAL WARFARE.

Kotzwar's "Battle of the Prague" is an almost forgotten piece of military program music that was famous in its day, and so delighted the hearts of our forefathers that it had an immense success a quarter of a century. It described the engagement between the Prussians and Austrians, before Prague, in 1727, and the "Crisis of the Wounded" part was very gruesome. "The Storm Rondo" was its musical twin—both of them now obsolete, and as lost to remembrance as the hands that played them.

Haydn had a long career. He wrote his first symphony before Mozart was born, and his greatest one after the death of that genius. Perhaps his distinguishing trait is a certain out-of-doors feeling, similar to that which comes after church or school. The pastoral element is unmistakable; the orchestra struts uttered the soft hum of woods and meadows, in a joyous, exultant praise of nature.

He was very fond of imitative music, and many examples are to be found in "The Creation." The "cheerful roaring" of the "tawny lion" is followed by the "flexible leap" of the tiger in a most realistic manner. Later comes the bleating of the sheep, the buzzing of insects, and in the following passage we are shown how "in long dimension creeps, with sinuous trace, the worm."



Motion is easily mimicked by music, and there are conventional ways of imitating the rolling of waves, the galloping of horses, and the murmuring of forest leaves, or the clatter of the mill-wheel. Mozart's G minor Symphony begins with an entrancing little melody, like a sprightly, dashing brook in early spring.

## MUSICAL PICTURES.

Trumps and drums suggest war. And as the latter part of the eighteenth century was a stormy epoch, naturally we find battle sonatas and symphonies by the dozen. (A symphony is merely a sonata for the orchestra.) Dussek even wrote a singular composition under the name of "The Sufferings of the Queen of France"—a series of short movements supposed to represent the troubled scenes in the last days of the beautiful, but unfortunate Marie Antoinette.

## THE BEETHOVEN SYMPHONIES.

The purpose of Beethoven's themes is expressive. He said, himself, that when composing, he always had a picture in his mind. But only in a few instances has he let us into the secret as to the picture was. In regard to the little motive which occurs so frequently in the Fifth, he said, "Thus Fate knocks at the door of the human heart." This is why it is called the "Fate" Symphony to this very day.

The Battle Symphony is in two parts. The first begins with "English Drums and Trumpets," followed by

"Rule Britannia." Then comes the answering "French Drums and Trumpets," followed by "Malbrook," and so forth. The second part is entitled "Overture Symphony," in which appears the British national melody, "God Save the King," which Beethoven greatly admired.

## THE PASTORAL SYMPHONY.

His celebrated Pastoral Symphony is so distinctly program music that it is actually best illustrated by scenes, ballet and pantomime action in theaters. In this work we have a beautiful landscape; a scene by the brook; we dance with the peasants; we are supposed to get drenched through and through with an interrupting thunder-storm, and we give thanks when the rainbow first gleams in the sky. You might think Beethoven had attended one of our own Sunday-school picnics. Yet he adds to the title the significant words, "Rather an expression of feeling than a picture."

You remember that in speaking of the wooded border of a meadow not far from Vienna, he said to a friend who was with him, "This is where I wrote the 'Scene by the Brook,' while the yellow-hammers were singing above me, and the quails, nightingales and cuckoos were calling all around." The yellow-hammer corresponds to our golden-winged woodpecker, and it is interesting to know that in this movement of the symphony it is the flute that Beethoven used to represent the call of the nightingale.

One of our nature writers thinks that the opening notes of the Scherzo in the Third Symphony are an exact counterpart of those of the *Oecanthus niveus*, "the purring cricket." And he marvels that the gifted Beethoven, never having seen America, has, with a curious confidence, so accurately reproduced the insect music which we may hear almost any summer night among the highlands of the Hudson.

Mendelssohn's TONE-PICTURES. Some one has said that if Mendelssohn's fanciful little piano pieces are "songs without words," then Beethoven's

Symphonies are dramas without words. Mendelssohn's love of program music is very evident in all his works. "Notes," he tells one of his friends, "have as definite a meaning as words—perhaps even a more definite one." But many of us have not developed this language of tones, so far as these great composers. And we need a musical guide-post or so, along the road to understanding.

In his "Hebrides" overture, which was written to show how extraordinary Fingal's Cave affected him, we can hear the gentle flux and reflux of waves, as if it were lapping a rocky shore.

The "Melusina" overture was written to express in music the legend of the fairy Melusina, who was deeply in love with, and loved by, the handsome knight, Lusignan. But she had a secret she was anxious to conceal, so she exacted from him a promise that he should allow her to remain alone on certain days in the year. But, as the old saying goes, "Murder will out in the end," and at last the proud lover discovered that Melusina is only a beautiful mermaid, half woman, half fish. And then, of course, there was trouble, and love of it, because a secret is one of the very worst things in the world to have about your person.

## THE MIDSUMMER NIGHT'S DREAM MUSIC.

All kinds of sprites, elves and witches have also been represented in music. Mendelssohn's "Midsummer Night's Dream" music, among the most vivid things of modern times. This musical setting of Shakespeare's comedy brought the fairies into the orchestra and fixed them there. Schumann insists that there is a face enough for any one man in the dense, so accurately reproduced the insect music which we may hear almost any summer night among the highlands of the Hudson.

His three little capricios, known as Nos. 16, were written in Wales for the young lady relatives of Frau Taylor, and they are sometimes called sketches.

## THE ETUDE

The first one, in A minor, was suggested by the perfume of a carnation. The second, in E minor, hints at the fairy trumpets of the *Eccremocarpus*, a spray of which the composer drew upon the margin of the original copy, for he was always dot with brush and pencil. This vine seems to have no common name, but Gray's Botany gives it as belonging to the same family as our old friend, the trumpet flower. The third little sketch, in E major, portrays a real Welsh rivulet which particularly struck his fancy.

Looking a little further, I find that Mr. Taylor himself has described the *Eccremocarpus* as a pretty little creeping plant, a novelty at that time, covered with little trumpet-like flowers. It grew in the garden, and the youthful Mendelssohn was so delighted with it that he relayed for Mr. Taylor's sister, Honora, the music which, he said, the fairies might play on such trumpets.

With his "Songs Without Words" we are all familiar—they are household words needing no comment.

## SCHUMANN'S PROGRAM MUSIC.

The 19th century, the epoch of Chopin and Schumann, is the most important one in piano literature. Schumann was, first of all, a piano composer. He made extensive contributions to program music. For his pieces, beside intrinsic musical worth, have each one a distinct meaning, which is usually indicated by the titles he gave to them, such as the "Forest Scenes," "The Scenes" and the "Scenes from Childhood," which last he writes as "Reminiscences of an older person for older persons." While the "Album for the Young" is expressly for the little ones among us, with its "Soldier's March" and "Hunting Song." One of the commentators believes that in all the literature of music there is probably no work so aptly named as Schumann's "Novellettes." He adds, "For the very pleasure of the story I should like to turn as eagerly to these 'Novellettes' as

to any prose writing." That seems like putting the music on a little too strongly, and I am afraid some of us are like the puzzled old lady who said, "Sometimes I think—and then, again, I don't know!"

## CHOPIN'S PICTURES IN TONES.

Chopin has been called "the poet of the pianoforte," and his most famous living interpreter, De Pachmann, is convinced that practically every piece that Chopin ever wrote tells a complete story in itself, or paints a picture which can be comprehended. The music of Chopin is full of subtle romance, careless gaiety and utter sadness, truly a strange intermingling, and in many of his compositions these various moods follow each other in quick succession.

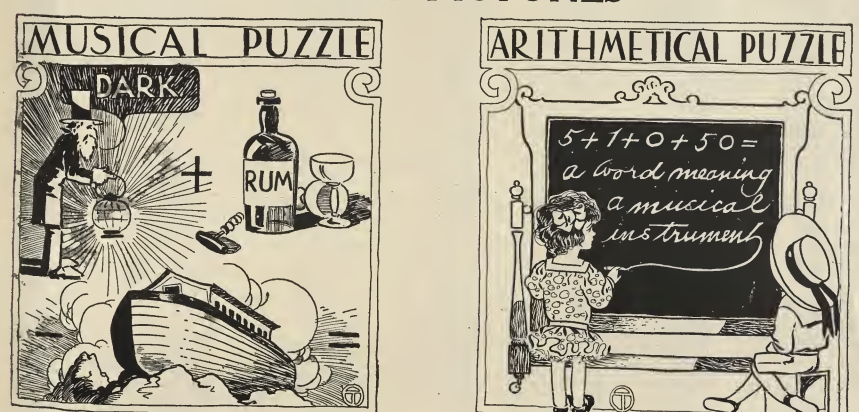
It may interest small readers to know that it is the sixth Chopin waltz, the one in D flat, which is familiarly known as "the waltz of the little dog." And the story goes that one evening at her home in Paris, Madame Dudevant was greatly amused by her little pet dog, who was busily employed in chasing his own tail. She begged Chopin to set his antics to music. And that is how this waltz came to be the tale of a tail.

Chopin has given us nocturnes that tell of both moonlight and storm, preludes and études that have suggested their own titles, ballads, fairy dramas, that by their very names confess to a hidden story.

## PICTURES FROM THE NORTHLAND.

While Grieg perhaps never quite attained to the heights of Chopin in his pianoforte music, he is probably the greatest nationalist, after Chopin, among composers. He had the good fortune to come of the old Viking stock, and his music reflects clearly a child-life passed amid snowy mountains and among the rock-bound inlets of sea which form the rugged scenery of Norway.

## PUZZLE PICTURES



These two pictures are re-printed by courtesy of the Philadelphia "Evening Bulletin." They represent musical instruments and are presenting them to our readers who like to solve puzzles solely for the amusement they find in it. We offer no prize.















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## MODERN PIANO

OLD TRADITIONS AND NEW IDEAS

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